

the way back from Tolga (?) (with P. A. Laurens,
Mother, and Marie)
the carriage-wheel raised a mane of sand; and the
crunching of the
sleigh in the snow made me think of it

The clearer air this morning lets us see the distant
peaks cutting off
the valley in the direction of the Furka, pink and
violet, without any of
the usual suggestion of cruelty or hideousness.

Tuesday

Got home last night at midnight. This morning I
write a few letters
(answers to invitations), which I send to my Aunt
Charles Gide so that
she can mail them from Andermatt Short piano-
practice. This eve-
ning, I finish my rereading of *The Possessed*.⁴ Crushing
admiration, I
penetrate, this time, still deeper into the secret reason
of this work, light-
ing it still better by my recollection of the others. I
retain the detail and
the mass, but am amazed by the manner in which the
dialogue and the
action come to meet the idea, so surely yet in a
manner apparently so
empirical.

Unable to write anything all day long, through a
total *absence* of
slope.

After dinner, after reading the last pages of *The
Possessed*, I go to
smoke a cigarette at Ruyters's.

At that age (twelve or thirteen) I was a great taker-
apart of clocks
and, when I used to arrive at Uz&s at my
grandmother's, would not rest
until I had cleaned all the works and set in motion all
the pendulums in
the house.

Wednesday

In order to be more economical of it, I shall note in
minute detail
the manner in which I spend my time.

Seven thirty: bath, reading of Souday's article on A.
S.

Eight thirty to nine: breakfast

Nine o'clock: piano (first Bach-Liszt Prelude for
organ). Practice in-
terrupted by the arrival of Dr. D. to dress Em/s arm.

Ten to eleven: letters to Eilke and Eugene Rouart

Eleven o'clock to twelve: walk, then cleaning up my
notes on *The Possessed*.

Lunch.

One o'clock to two: practice at the piano.

Two to three: reading of *Clayhanger*; * then intense
fatigue and
frightful let-down. I am going to sleep from three to
four.

⁴ Dostoyevsky's novel, the title of which, as is usual with
Russian wordes,
Gide cites in French.

⁵ By Arnold Bennett (1910).